

The R.A.M. CLUB MAGAZINE

Edited by W. WALLACE

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An Academy Jubilee July 1910 — July 1935

On the Fourteenth of July falls the twenty-fifth anniversary of the laying of the Foundation Stone of the Academy at York Gate.

So the R.A.M., too, is not without a Jubilee of its own.

Only those who had passed through the old House in Tenterden Street could have realized the importance of the function so ably discharged by Lord Strathcona a quarter of a century ago.

It was the prospect of a vision, after the make-shifts of the old building, and the worthiness and dignity of York Gate arose under Sir Alexander Campbell Mackenzie.

As Principal, with singleness of purpose and generous help, he came to be accepted as 'the onlie begetter', and its proud and devoted servant.

It is well to call to mind these things of high design and enterprise, and with gratitude to keep his memory ever green.

Sir Alexander Campbell Mackenzie, K.C.V.O., F.R.A.M., Mus.D., D.C.L., LL.D. 1847-1935

King's Scholar, 1862. Principal, 1888-1924

Although the bulletins day by day had conveyed grave news of Sir Alexander Mackenzie's serious illness, yet when the end came, on April 28, there was to very many a shock and a deep sense of personal loss. When at the age of eighty-seven years he passed away, seventy-three of which he had spent in the loyal service of his art, there were more than two generations surviving him who, at some stage in their musical career, must have been under his influence, whether as students, teachers, professors or veterans. A familiar figure in the world of music, he represented the fine qualities of the great artist who gave of his best in the endeavour to uphold the worthiness of his calling and to give it the impress of a high ideal.

Those who were privileged to know him, as far as he revealed himself, and to be guided by him, felt that as the years sped onward they found in him a wise counsellor, a true Nestor. In his nature there was a deep humanity, a sagacious wit, an understanding and appreciation of the work of others, gladdened by the understanding and success of his own. Yet in the background, for all the good fellowship that he shed so lavishly among his friends, there seemed to be a world of loneliness which was expressed in a singularly moving way in his music.

It is for other pens to discuss his life's work, but one aspect cannot be overlooked. Cradled as he seems to have been in a fiddle, he began and ended as a musician. As he grew up, self-supporting almost before he was out of his teens, he was proud of his lot and of his art. Music with him was not an afterthought; it was his first and his enduring concern. Pioneer as he was to blaze the trail for British music, he had achieved, even without a letter before or after his name, what others in lesser degree were to follow. Herein lay the greatness, the monument of his career.

From his childhood in Germany he had become intimate with great works and great names, even before they had gained widespread fame. These early impressions left their mark to mould him into a man of the world, travelled, associating with all kinds of mind, to which his readiness as a fluent speaker of Italian and German opened the door. Of the thousands of students who passed through Tenterden Street and York Gate there must be reckoned numbers who will recall his words of kindness, savoured often by a flash of humour, and they will cherish him in their minds as one of the great men of his time.

The Memorial Services for Sir A. C. Mackenzie

AT THE PARISH CHURCH OF ST. MARYLEBONE

The first part of the Funeral Service was held in the Parish Church of St Marylebone on May 2, and thence to Golder's Green. Dr W. D. Morrison and the Rev. J. M. Jeakes officiated.

H.R.H. The Duke of Connaught, President of the Royal Academy of Music, was represented by General Sir Alfred Balfour.

In addition to members of the family, the Principal, the Warden, the Secretary, and a large number of the Professors, students and staff were present, as well as members of the governing bodies. The service was very simple, the only music being Sir Alexander's *Postlude* and the Funeral March from *Coriolanus*.

AT ST. PAUL'S CATHEDRAL

On May 9 a Memorial Service was held at St Paul's Cathedral, the officiating clergy being Canon Alexander, the Archdeacon of London and Minor Canon Richards.

The large space under the dome was filled by delegates from the musical societies with which Sir Alexander had been connected; from his clubs, and from his publishers. The Academy was represented by the Principal, Sir John and Lady McEwen, Mr Philip Agnew (Chairman of the Board of Management), Mr Alfred J. Waley (Honorary Treasurer), Mr Somerville Tattersall (of the Board of Directors) and Mr L. Gurney Parrott (Secretary). The Professorial Staff, past and present students and representatives of other schools of music attended. Sir Hugh Allen, Director, and others from the Royal College of Music, Sir Landon Ronald from the Guildhall School of Music, and Sir Edward German were in the large gathering, which included representatives of every aspect of music.

The impressive Sentences to Croft's setting were sung. Sir Alexander's *Postlude* (In Memoriam) was played by Dr Stanley Marchant (organist of the Cathedral) and Miss Marjorie Hayward played the *Benedictus*. The Twenty-third Psalm was sung to a chant by A. C. Mackenzie, the Hymn, *Praise to the Holiest*, was sung, and the beautiful service was closed by the *Coriolanus* Funeral March.

'Review' Week, March 25

The 'Review' Week, March 25 to 30, opened auspiciously with a lecture by the Principal on 'Construction and Texture in Music'. With the help of the epidiascope there were thrown on the screen diagrams and musical quotations illustrating the emancipation of the thing played on instruments from the thing sung by the voice, and the extent to which the accent of the work when sung led to the formality of rhythm and eventually to the division of music into bars. Miss Winifred Christie, F.R.A.M., gave an interesting demonstration of the scope of the Moor Double Keyboard Pianoforte; Mr Spencer Dyke, F.R.A.M., discussed the development of Violin Technique through three centuries; Mr Charles Kennedy Scott, with the aid of singers and string players, spoke with authority on 'The Emergence of the Elizabethan Ayre'; and Dr Charles S. Myers spoke of the effect of music on the listener. Mr Alban Jaynes discussed 'Shakespearean Tragedy' and Mr George Dodds the 'Interpretation of Song'. Mr Stewart Macpherson analysed Wagner's 'Die Meistersinger' with musical examples.

Students' String Orchestra, March 26

On March 26 the Students' String Orchestra, under Mr O'Donnell (by courtesy of the B.B.C.), made up for the smallness of their numbers by a welcome breadth of tone. In the *Concerto Grosso No. 8* of Corelli, the concertino violins were Mary and John Jezard, and Vivian Joseph the violoncello. In Bach's *Suite in B minor* for flute (Conrad Risius) and string orchestra, four movements were played, and the concert ended with three movements from Mozart's *Eine Kleinenachtmusik*. The orchestra played with exuberance and it was a delight to hear such fine string-playing.

Drama—'The Noble Army'

The pupils of Mr Alban Jaynes gave a performance of a play in three acts by Miss Olwen Rees (ex-student) entitled *The Noble Army*. In this Miss Joan China sustained the heaviest part of a young woman of advanced views and was supported by Mr Eric Rickard as a Socialist. The play was well mounted and a Students' Orchestra under Mr Benjamin Haigh Marshall played appropriate music.

Chamber Concert, March 28

If there was no *pièce de résistance* in the programme of the Chamber Concert of March 28, there was nevertheless evidence of much musical ability and careful training. Marcel Dupré's *Prelude and Fugue in G minor* for organ, which began the concert, was played by Arnold Richardson with complete control and understanding. A string quartet, led by Eugene Nemish, with Robert Masters (2nd violin), Samuel Rosenheim (viola) and Joseph Sack (violoncello), gave a delightful reading of two movements from Haydn's *Quartet in E flat, Op. 33, No. 2*. Mozart's *Clarinet Quintet in A*, first movement, was played with good balance of tone by Richard Gibbs (clarinet), Edward Silverman and Robert Masters (violins), Douglas Thomson (viola), and Maurice Westerby (violoncello). Two singers, Constance White in a group of songs by R. Strauss, and Etta Harry in a group by Maud Valérie White, distinguished themselves by their finished style. The Aria *Che gelida manina* from 'La Bohème' was finely rendered by John Lewis. Of the pianists Jean Inglis gave Haydn's *Variations in F minor* with a sure touch and admirable restraint, and at the other end of the scale came Prokofiev in a *March*, De Falla in *Danse Rituelle*, and Felix Swinstead's ingenious and entertaining 'parodia' on 'Oh Dear! What can the matter be?'—three modern works where marked contrast was well brought out by Phyllis Chatfield. Other students in the programme were Hope Hazelton and Alfred Nieman (pianists), Thomas Cook (violin), and Margaret Jamieson (in songs). The accompanists were Eileen Ralph, Phyllis Spurr, Nancy Weir and Gwen Lea-Dennis.

Orchestral Concert, April 2

The playing of the orchestra at the terminal concert at Queen's Hall on April 2 left no doubt in the minds of the audience that the standard of orchestral playing in London, raised and perfected by Sir Henry Wood over a long stretch of years, stood unshaken and unchallenged. There was no call to make allowances for the orchestra of the Royal Academy of Music: such a thought would have been resented by the students who numbered over ninety-two per cent of those taking part. There were absolute *pianissimos* and brilliant passages in Weber's *Oberon* Overture; delicate wood-wind tints in the third movement of Brahms' *Symphony No. 2*, subtle *sotto voce* playing in the beginning of the last and an imposing climax at the end.

The other orchestral work was Wagner's Overture to *Rienzi*, out-Meyerbeer and foreshadowing much that was to express stronger individuality. Edward Silverman, technically accurate in two movements of Glazounov's *Violin Concerto, Op. 82*, was scarcely mature enough to stand forth to the orchestration. The same may be said of Joyce Cohen's playing of two movements from Elgar's *Concerto for Violoncello, Op. 85*, with its opulent background. There were two pianoforte concertos: Rubinstein's *No. 4 in D minor*, recalling memories of Tenterden Street and interpreted by Irene Graves, and Janet Swan's performance of the *Concerto No. 2* of Saint-Saëns, precise playing in both. Philip Hattey sang *The Angel of the Agony* from Elgar's *Gerontius*, and George Sylvester gave *Hiawatha's Vision* in part 2 of Coleridge-Taylor's work. Both singers distinguished themselves, but the Arias themselves seemed estranged from their context. Of the orchestra itself there were fifty violins, twenty-two violoncellos, five flutes, six clarinets, all students without outside help: in the other sections, in addition to students, there were only eleven in a total of 135 who were 'specially engaged'.

Chamber Concert Students' Compositions, May 13

Under the direction of Mr Herbert Withers the first concert of the Summer Term was devoted to chamber music composed by students. It was a gratifying sign that no less than ten, of whom four were lady students, had chosen the most difficult medium to express their ideas. Maturity was not expected or looked for, but there was a seriousness of purpose and evidence of careful preparation. Of the ten works the three quintets showed most consistency. With the services of Frederick Grinke as leader, David Martin 2nd violin, Max Gilbert viola, and Florence Hooton 'cello, Joyce Chapman's Pianoforte Quintet, with the composer taking part, showed a good sense of rhythm and vivacity in the *scherzo* and *presto* movements. In his Quintet for Clarinet and Strings Richard Tildesley had the assistance of Frederick J. Robins, and the movement *Allegro vivace* was spirited and inventive. William Cole's Fantasy Quintet, with Olive Cloke at the pianoforte, had well-contrasted themes, and was finely played.

The Chamber Music of Brahms

(Continued from p. 14)

The series of performances of the chamber music of Brahms was concluded on March 25, but an extra concert was given on April 1. This followed the precedent of the eighth concert, of March 18, when the original version of Op. 8, written in 1854, was played, and then the revised version of the same work, written in 1891. This will be discussed below. The programme of April 1 was somewhat after the same order. The *Quintet in F minor*, Op. 34, which had already been played on February 4, was repeated, preceded by its arrangement as a Sonata for two pianofortes, Op. 34b. On two occasions, therefore, it was possible to hear works in two guises, either as afterthoughts or in another instrumental arrangement. Now that the series has been heard it is pertinent to comment on it from all sides. Originally designed as an admirable sequel to the Haydn series of 1927-28 and the Beethoven series given in 1934, the recitals were not always approached in the light for which they were intended. Chiefly they were performances by students for students, but nevertheless there were many who availed themselves of the invitation of the authorities of the R.A.M. and were present in goodly numbers—votaries, amateurs of chamber music, and many engaged in performing the works. The Brahms series did not consist of 'Concerts' of the Wigmore Hall genre so much as 'Lecture Recitals', once again by students for students, but this aim had been overlooked by those who, with memories of performances in more exotic atmospheres, were inclined to recall the work of quartet-playing foreigners. Thus the purpose of giving, on March 18, the two versions of the Trio, Op. 8, seems to have been misunderstood. The occasion was educational and instructive. Each movement of the original version of 1854 was followed by the corresponding movement of the revision of 1891. Mr Withers in his remarks made clear the sections of the four movements in which the revision departed from the earlier text, but as the *scherzo* in each work was unchanged, except in regard to the codas, the revision of 1891 was played through and then the first version of the coda. Each was very short (29 bars against 33) and the contrast was so marked that there was no difficulty in appreciating the difference between the two endings.

It is interesting once again to refer to those who took part. Their names are given on page 15. Of the thirty-nine performers all were students with the exception of the horn player, and he was an ex-student. Eleven were Scholars or Exhibitioners. In the minds of many the question must have arisen: how would the students acquit themselves in so formidable an undertaking? Supreme virtuosity in performing the chamber music of Brahms is only attained in maturity and after the closest intimacy with each work as a whole and in detail. But the students took everything, as it were, 'in their stride', and when it is remembered that in the single Lent Term there were twenty works of infinite variety performed, with a balance and a tone repeatedly and amply satisfying, there must be praise for all under the wise guidance of Mr Withers and for his insight in selecting the appropriate groups for the several works.

After the concert of April 1, when the *Quintet*, Op. 34, brilliantly played, concluded the series, Sir John McEwen expressed his gratitude to Mr Withers for the great care with which he had prepared the performers, and for the enthusiastic way in which they had attacked so formidable a task. For the audiences, too, he had a word of thanks for their interest and their continued attendance during the ten memorable weeks.

Opera—'Die Fledermaus'

Two highly diverting performances of *Die Fledermaus* by Johann Strauss were given in the Theatre on April 4 and 5, under the direction of Miss Isobel McLaren. For the occasion an abridged version, without chorus, was used. The opera was sung and played with great gusto and did not suffer from the unavoidable limitations. The acts were concise and the story clear. It is not necessary to refer to every individual in a cast in which the characters were all in the picture, but Janet Hamilton-Smith as Rosalinde, Bernard Lewis as the husband, Irene Warrington as the soubrette, Rhoda Purshouse as the Russian Prince, and John Lewis as the singing master, sang well and acted in the true comic spirit. Miss McLaren is to be congratulated on a most successful production and all the performers on the amusing result of their efforts.

Dr Stanley Marchant, C.V.O.

The Academy is proud of the distinction conferred by His Majesty the King upon Dr Marchant, the Organist of St Paul's Cathedral and the Warden of the R.A.M., in recognition of his personal services at the great Commemoration in the Cathedral on Jubilee Day, May 6, and offers him its warmest congratulations.

Students' Branch

During the Michaelmas (1934) and Lent (1935) Terms considerable arrangements had been made and rehearsals commenced in preparation for a successor to the Students' Variety Show which was such a success in the Midsummer Term 1934.

Unfortunately, progress was stopped by the inability of some of the busier members to fix a mutually suitable time for rehearsals and by lack of support from others. However, it is hoped that the plans already made will be fulfilled at some later date.

Social evenings are now held every Friday in the Lecture Hall from 5 p.m. to 7 p.m., when all members are welcome. Table-tennis, dancing and conversation are the usual attractions, but on April 12 the Club students struck out in a new direction in the form of a debate.

The subject, 'Can Art be Commercialised?' was supported by Mr Alfred Nieman and Miss Helen Piena, and opposed by Mr Guy Jonson and Mr Manuel Frenkel. Miss Phyllis Grover was in the Chair.

Some interesting opinions were expressed. As some of them were rather lengthy—so enthusiastic were the speakers—the numbers of the much-interested audience were somewhat reduced by the time general voting was called for.

Although most of them present seemed to agree that 'commercial art' is not only a possible but a definite thing in these days, the voting (with a majority of *one!*) was against the possibility of commercialising 'Art'.

It is hoped to continue with further debates, and the joint hon. secretaries will be pleased to receive suggestions of suitable subjects and names of members willing to speak.

Dances were held on December 15 and April 13. Mrs Percival Driver and Miss Isabel Gray very kindly acted as hostesses. The Old Time Singers gave a much appreciated performance at the April dance.

Hockey games have been played on Saturday mornings during the winter.

P. C. G.

Social and Musical Evening, May 27

For this event the Honorary Secretary was fortunate in securing as guest Mr Alexander Kipnis, who has been singing with great success in the Wagner Season at Covent Garden. After the reception by the President and Mrs Dale, Mr Kipnis sang groups of songs by Schubert, Wolf, and Russian Folk-Songs, as well as Arias by Mozart and Moussorgsky, accompanied by Mr Gerald Moore. The audience was large and enthusiastic and Mr Kipnis was generous with encores.

Quartet Recital, May 27

In recent years the players of chamber music have had long innings in classical music, and of compositions in this form interesting examples have been heard. At this recital there was given a Phantasy Quartet (in one movement) MS, by Marie Dare, which showed a firm grasp of technique. The material was original and striking and independent of influence. It was well played by Winifred Flavelle and Irene Spier (violins), Helga White (viola) and Edna Elphick (violoncello), who also took part in Beethoven's *Quartet in E flat, Op. 74*, the last movement of which was brilliantly played, and in Mozart's *Quartet in B flat*. The afternoon was under the direction of Mr Herbert Withers and there was a large audience.

Annual Dinner, June 28

Members are reminded that the Annual Dinner will be held on June 28, at 8 p.m., at the Dorchester Hotel, the price of tickets being as heretofore 10s. 6d. each. The management of the hotel have very kindly offered to admit any members and their guests, who wish to dance after the dinner until 2 a.m. and see the Cabaret, to the Supper Room for the nominal charge of 5s. per ticket.

3n Memoriam

Katie M. Thomas, F.R.A.M.

Student 1891 : Sub-Professor 1896

Professor of Elocution 1899 : Fellow 1911

It is with deep regret that we have to record the loss to the Academy of Miss Katie Thomas. Her association with the Institution was long and honourable. An admirable teacher, she will live in the memories of her students as one who understood their difficulties and who set them on the high way to overcome them. She was gracious and kind and endeared herself by her humanity and her breadth of mind to those who were privileged to enjoy her friendship. Of her, one of her students wrote : ' Out of her own boundless enthusiasm, sympathy and interest, she gave us an appreciation of living which we can never lose '.

Arthur James Greenish

January 26, 1860—May 26, 1935

1878 Organ Student : Associate 1885 : Fellow 1895

Appointed Professor in 1899 : Mus.Doc.Cantab., F.R.C.O.

The Academy has sustained a severe loss in the death of Dr Greenish, who as a student and Professor was connected with the Institution for the long period of fifty-seven years. As a teacher he held an exceptional position, and through his great gifts large numbers of his students were guided ultimately to attain high position in their profession. Both in his teaching and in his examining, his attitude was one of great quietness and gentleness, and those who were associated with him were struck by his sympathy with and understanding of the young. Dr Greenish was an original member of the Club, served on committees, and was a Vice-President. He upheld the traditions of the Club with great dignity and wisdom.

Sir Harold Edwin Boulton, Bart., C.V.O., C.B.E.

1857-1935

Elected a Director in 1930, Sir Harold Boulton will be gratefully remembered in the world of music as editor and part-writer of 'The Songs of the North', 'Songs of the Four Nations', and many other songs and lyrics which won widespread popularity.

Dan Godfrey (Junior), A.R.A.M.

Died at Durban, April 23, 1935.

The R.A.M. New Music Society

President :

Sir John B. McEwen, M.A., D.Mus., LL.D.

Committee :

William Alwyn
Norman Demuth

Alan Bush

Herbert Murrill (*Hon. Sec.*)

NEXT CONCERT, Thursday, July 4, at 5.30 p.m.

Broadcasting

AS COMPOSERS AND CONDUCTORS :

Frederic Austin, Sir Granville Bantock, John Barbirolli, Hubert Bath, Arnold Bax, Arthur Bliss, York Bowen, Warwick Braithwaite, Adam Carse, Ronald Chamberlain, Eric Coates, B. J. Dale, Baron Frederic d'Erlanger, Harry Farjeon, Sir Edward German, Alma Goatley, Julius Harrison, Fred Hartley, Michael Head, Josef Holbrooke, Theodore Holland, Dorothy Howell, Walford Hyden, Frederick Keel, Reginald King, Sydney Kyte, Herbert Lodge, Sir John B. McEwen, Dr Stanley Marchant, Ainslie Murray, B. Walton O'Donnell, King Palmer, Montague Phillips, George Posford, Alec Rowley, Cedric Sharpe, Felix Swinstead, Dr Eric Thiman, William Wallace.

AS PERFORMERS:

Arthur Alexander, John Armstrong, Ethel Bartlett, Thorpe Bates, Peter Beavan, May Blyth, Philip Burton, Ernest Butcher, Douglas Cameron, Arthur Catterall, Alfred Cave, Margaret Chamberlain, Ronald Chamberlain, R. H. Clifford-Smith, Peggy Cochrane, John Collinson, Patrick Cory, Cicely Courtneidge, G. D. Cunningham, Ben Davies, Hilda Dederich, Clifford Deri, Spencer Dyke, Leslie England, Orazio Fagotti, Arthur Fear, Dorothy Folkard, Watson Forbes, Ambrose Gauntlett, Tate Gilder, Eric Greene, Sidney Griller, Frederick Grinke, Olive Groves, Peggy Grummitt, Garda Hall, Adolph Hallis, Colin Hampton, Marjorie Hayward, Haydn Hemery, Roy Henderson, Florence Hooton, Betty Humby, Harry Isaacs, Raymond Jeremy, Alec John, Ceredig Jones, Reginald King, Sydney Kyte, Elizabeth K. Lesslie, James T. Lockyer, Moura Lympny, Dorothy Manley, Dr Stanley Marchant, Jack O'Brien, James O'Neill, Elsie Owen, John Pauer, Edith Penville, Lilly Phillips, Jean Pougnet, Peggy Radmall, Ernest Read, Clive Richardson, Foster Richardson, Rae Robertson, Irene Scharrer, Cedric Sharpe, Eric Siday, Winifred Small, Dorothy Stanton, David Carl Taylor, Lionel Tertis, John Ticehurst, James Topping, Freda Townson, Eva Turner, May Turtle, Gordon Walker.

Marriage

On May 25, at St George's, Hanover Square, Mr P. H. Burges to Miss Mary Gordon Adie.

Recent Awards

The following awards have recently been made:

The Mario Prize (Male Voices) to Philip Hattey (London), Bruce Clark being highly commended and Tom Williams commended.

The Harriet Kendall Prize (Elocution) to Sylvia Clarke (Malvern), Isobel Smith being highly commended and Léonie E. Thoumine commended.

The Cuthbert Whitmore Prize (Piano) to Robert Hay (Kingston, Jamaica), Bruno Raikin being highly commended and Audrey Gray and James Walker commended.

The Marguerite Elzy Withers Memorial Prize (Ensemble playing) to Joyce Cohen ('Cello) and Jacqueline Townshend (Piano), Joseph Sack and James Walker being highly commended and Edna Elphick and Margaret Chamberlain commended.

The Arnold Bax Prize (All Voices) to Margaret Tibbetts (Stony Stratford).

Notes About Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.)

Miss Marjorie Bakewell has recently been appointed as part-time lecturer in Elocution at Rhodes University College, Grahamstown, South Africa.

The Grinke Trio, Frederick Grinke (Violin), Florence Hooton ('Cello), and Dorothy Manley (Pianoforte), gave a recital in Wigmore Hall on April 5.

Mr Lionel Tertis was the viola soloist at a concert given by the London Symphony Orchestra in Queen's Hall on April 8.

Miss Dorothea Vincent gave a pianoforte recital in Wigmore Hall on March 23.

Mr John Hunt played piano solos with the London Philharmonic Orchestra at London Museum on March 27.

Mr David Carl Taylor (Violin) and Mr Watson Forbes (Viola), assisted by Mr Myers Foggin (Pianoforte), gave a recital at Aeolian Hall on March 29.

Miss Harriet Cohen was the solo pianist at a B.B.C. Chamber Concert on March 29. At this concert a composition for string quintet by Alan Bush was played.

Mr Cyril J. Mitchell has been appointed organist of the Parish Church of St. Margaret, Lowestoft.

Miss Irene Scharrer gave pianoforte recitals at the Wigmore Hall on June 1, 3 and 18.

Miss Vera Towsey played Josef Holbrooke's Concert (No. 1) and a group of pianoforte solos at Torquay on April 11.

Mr Norman Demuth conducted a concert by the Chichester Orchestral Society on May 16. Included in the orchestra were Miss Peggy Radmall and Miss Evelyn Whatley.

A pianoforte recital by Mr Tobias Matthey, consisting of a selection from his *Thirty-one Variations, Op. 28*, was broadcast on April 29.

Miss Moura Lympny gave a pianoforte recital at Wigmore Hall recently.

Mr Ernest Read conducted a concert of the London Junior Orchestra to commemorate the Silver Jubilee on May 10. There were 230 players. The 'Britannia' Overture was in the programme.

Miss Norah Stevenson and Miss Hilda Parry played the Bach Double Concerto at an Orchestral Concert given by the Dulwich Philharmonic Society on January 26. Mr Leslie Regan conducted.

On March 5 and 6 Mr B. McCara Symons adjudicated at the Margate Eisteddfod.

Dr Eric Thiman and Mr Dennis Dance gave a recital of music for two pianos at the Downing College Musical Society, Cambridge, on March 3.

A concert by pupils of Mr Frederick Shaw was given at Harrow on March 27.

Mr Guy Jonson gave a recital with Miss Doris Cowen and Mr Foster Richardson, at the Putney Music Club at Putney Hill School on March 12.

Miss Elizabeth K. Lesslie has recently been appointed Singing Mistress under the Dundee Education Authority.

Miss Joan Davies gave a pianoforte recital at Wigmore Hall on May 15.

Miss Harriet Cohen played pianoforte solos with the Norwegian, Swedish and Finnish National Broadcasting Orchestras on May 19, 22 and 28.

Miss Irene Scharrer gave a pianoforte recital at Wigmore Hall on May 21.

Miss Winifred Small was the violinist at a recital of pianoforte and violin music given in the Wigmore Hall on May 30.

Miss Norah Scott-Turner gave a song recital at the American Women's Club on May 28.

Mr Geoffrey Dunn took part in performances of intimate opera given recently at the Mercury Theatre, Ladbroke Road.

Two Northern Sketches (Adam Carse) and a *Suite for Piano and Strings* (Scarlatti-Swinstead) were performed by the Sussex String Players at Littlehampton on March 27, conducted by Mr Norman Demuth. Miss Peggy Radmall was the leader.

Miss E. Dodsley Bennetts gave a lecture on 'Franz Schubert and some of his Works' at Peterborough on May 23.

Some pupils of Miss Gwendolyn Russell gave a dramatic recital at the Studio Theatre, Chepstow Villas, on April 8.

Miss Umilta McShine has been giving a talk on 'The Life and Works of Handel' to the pupils of the Tranquility Girls' Intermediate School, and a number of the boys, in the British West Indies.

On May 23 Miss Winifred Christie gave a concert on the Moor pianoforte and was joined by Mr Max Pirani in Bach's *Concerto in C for two Claviers*, in which the Moor instruments were used. The London Symphony Orchestra, conducted by Mr John Barbirolli, accompanied.

The pupils of Miss Bertha Gwynne have given several concerts in Sheffield during the past season.

A pianoforte recital by pupils of Mr Edgar Carr was given at Wigmore Hall on June 15.

Mrs Dorothy Griffiths Sutherland took part in a concert given in the Capitol Theatre, Sydney, Nova Scotia, on October 16 last.

Mr Felix Swinstead adjudicated at the Norfolk Musical Festival in May and Woodhall Spa Festival in June.

At the recent London Festival The Florian Lady Singers (Conductor: Mr John Booth) were awarded the first prize in the competition for Ladies Voices (Premier Class). During recent weeks Mr John Booth has adjudicated at the following Festivals: East Worcestershire, Hastings, Stratford (E), Buxton.

The Sussex String Players, conducted by Mr Norman Demuth, gave a concert in the New Assembly Hall, Worthing, on May 25. Miss Eileen Ralph was the solo pianist, Miss Peggy Radmall leader and solo violinist, and Miss Evelyn Whatley principal second violin. Included in the programme was *A Northern Dance* by Adam Carse.

New Publications

'The Complaint of Love' (c. 1535)—Freely transcribed for Pianoforte (Oxford University Press) *Harold Craxton*

'Siciliano and Rigadon' (c. 1735)—Freely transcribed for Pianoforte (Oxford University Press) *Harold Craxton*

'Pavane' (Sixteenth Century)—For Pianoforte (Oxford University Press) *Alan Richardson*

'The Dreaming Spires'—A Rondel for Pianoforte (Oxford University Press) *Alan Richardson*

'Jesu, Joy of Man's Desiring'—Chorale from Church Cantata No. 147 (Bach) arranged for String Quartet (Oxford University Press) *Phyllis Tate*

Two Diversions for Violin, 'Cello and Piano:

'Summer Idyll', 'Humoreske' (Boosey & Hawkes)

Ivor R. Foster

'Spring Fancies'—Suite for Piano (Banks & Son, York)

Ivor R. Foster

Four Contrasted Pieces. Piano (A. Hammond & Co.)

Ivor R. Foster

'Summer Evenings'—Suite for Piano (Freeman & Co.)

Ivor R. Foster

Thirty-one Variations in A minor and major, Op. 28, revised edition (Augener & Co.) *Tobias Matthay*

'Six Sketches'—Easy pieces for Piano:

(1) The swimming pool, (2) On a raft, (3) The toy balloon, (4) Speed boats, (5) Jack-in-the-box, (6) On the ice (Banks & Son)

Barbara Kirkby-Mason

'Speech Making', a guide to Public Speaking (Oxford University Press)

F. J. Griffiths

Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr H. L. Southgate at the Royal Academy of Music.

Annual Subscriptions

Members are reminded that their subscriptions (10/6 for Town Members and 5/- for Country and Student Members) were due on January 1st. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.